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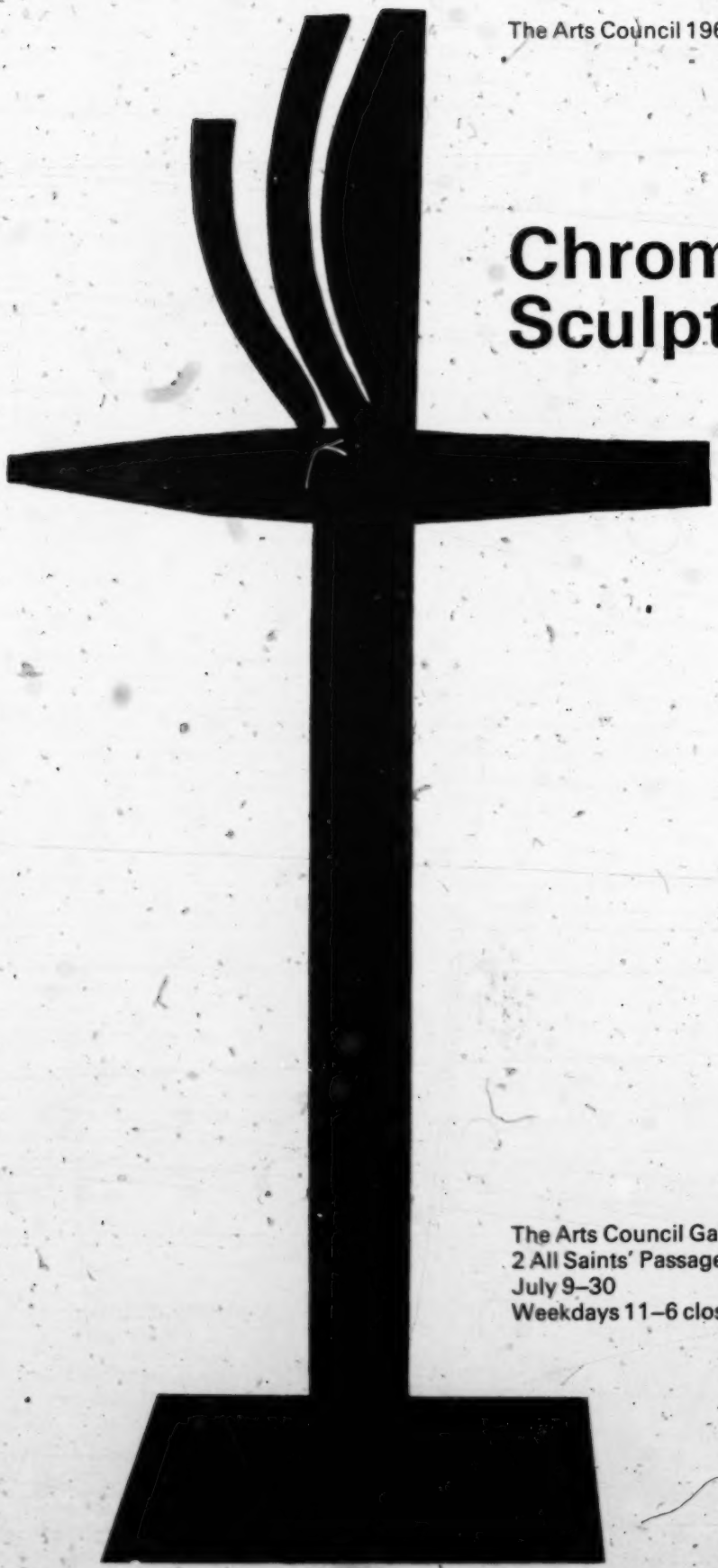
The Arts Council 1966

Chromatic Sculpture



The Arts Council Gallery
2 All Saints' Passage, Cambridge
July 9–30
Weekdays 11–6 closed Sundays

FOREWORD

Not for some while has an exhibition of sculpture been shown at the Arts Council's Cambridge Gallery. Here we take the opportunity of looking at one aspect of contemporary work, that of coloured sculpture, perhaps the most significant recent development in this art.

The exhibition has been selected by Mr Alan Bowness who has also arranged this year's exhibition of open-air sculpture at Battersea Park. We would like to thank both him and all the various lenders. Most of the works are from the artists, but others come from the Peter Stuyvesant Foundation, the British Council, the Gimpel Fils, Marlborough, and Waddington Galleries, as well as our own Collection.

After it closes in Cambridge at the end of the month, the exhibition will be shown at the Harrogate Festival from August 6–20, and possibly two other places.

Gabriel White
Director of Art

INTRODUCTION

Colour is suddenly an important and fundamental element in sculpture. The New Generation exhibition at the Whitechapel Gallery last year clearly demonstrated this new emphasis. Not that it is an innovation, for a number of sculptors earlier this century had made use of it sometimes only briefly, sometimes intermittently over a number of years. Since earliest times, colour is found in sculpture, for example the painted terracotta figurines of the old Hittite empire, or the stylised relief carvings of Egypt, where it was applied more for its symbolic than realistic significance. It was still much in evidence during the Gothic era, when often the whole interior of a cathedral was a riot of colour. But gradually the Puritan influence prevailed and by the nineteenth century colour was confined to the natural surface and texture of material.

It was not until the beginning of this century that it reappeared. The discovery of primitive art, and African carving in particular, prompted a renewed interest, and several artists who were also painters produced a number of coloured sculptures. Schwitters, Arp, Boccioni and Archipenko all made coloured objects between 1910 and 1920. In the early 'twenties Vantongerloo was making his series of white blocks; in the 'thirties Calder made his first mobiles mindful of Mondriaan's rectangular paintings in primary colours, and in this country Barbara Hepworth began colouring the inside of her hollowed forms.*

Only recently has chromatic sculpture, which previously concerned a few, emerged as a problem central to many. This is due to several reasons. Both in painting and sculpture a reaction against expressionism and suggestive surface and texture led to a search for anonymity in materials and form. David Smith in America developed his box sculptures; Caro, Wall and Turnbull began making abstract forms painted monochromatically; all attempting to negate the substance and associative qualities of the material used.

Another catalyst suggesting the use of colour was the experiment with new

materials. Aluminium, plastic and fibreglass have no inherent distinctive colour, which has to be applied sometimes as an ingredient in the material itself. Here the colour is not just skin deep, but body deep, a quality implied in different ways in the works by King, Morland and Dee. In Barbara Hepworth's forms both skin and flesh are evident, a definition or accentuation between the interior and exterior, seen also here in the sculptures of Rutherford and Schottlander. Where colour as skin is exploited a second rhythm or movement may be introduced as a counterpoint to the original shape as here in Boden's work, or even as a contradiction as in some of Paolozzi's sculptures. The parallel to painting is here very close though paradoxical. Whereas the paintings of Kelly and Noland strive for a complete two-dimensional flatness purged of the illusion of space, sculpture here in almost the same way seems to attempt just the opposite.

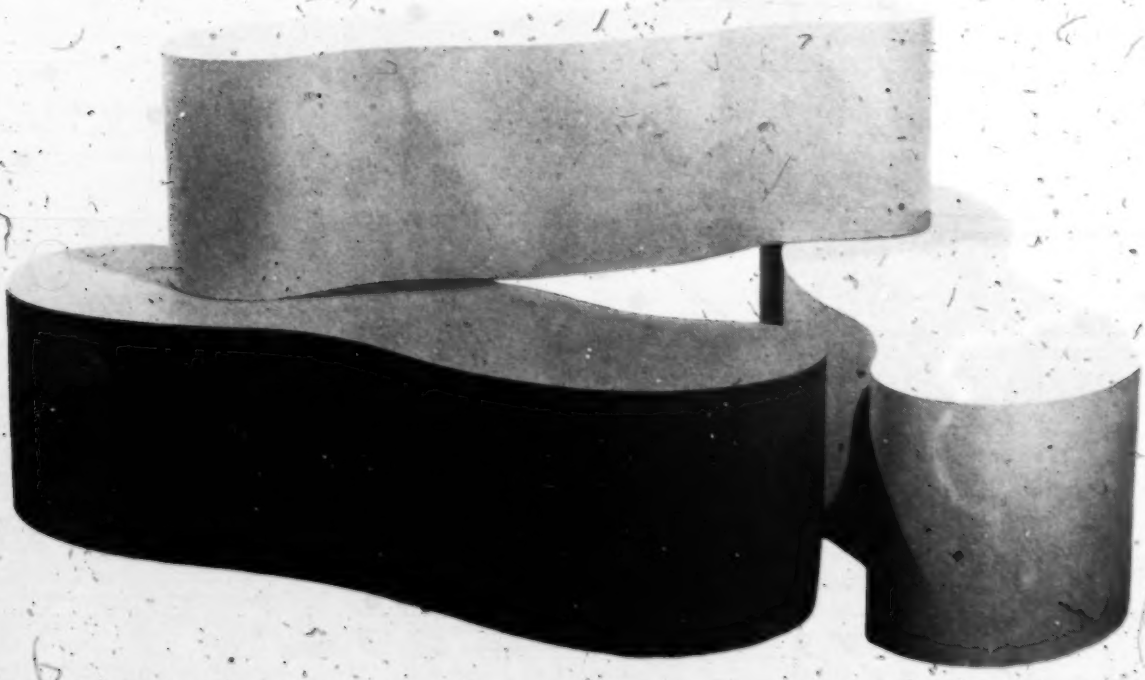
In this exhibition, only a few ideas are illustrated. But they are an indication of the immense possibilities that have yet to be explored in the new-found freedom of colour in three dimensions.

Hugh Evans

Note:
All dimensions are measured in inches, height x length x width. Some works are for sale. All enquiries to The Director of Art at the Arts Council, 4 St James's Square, London SW1

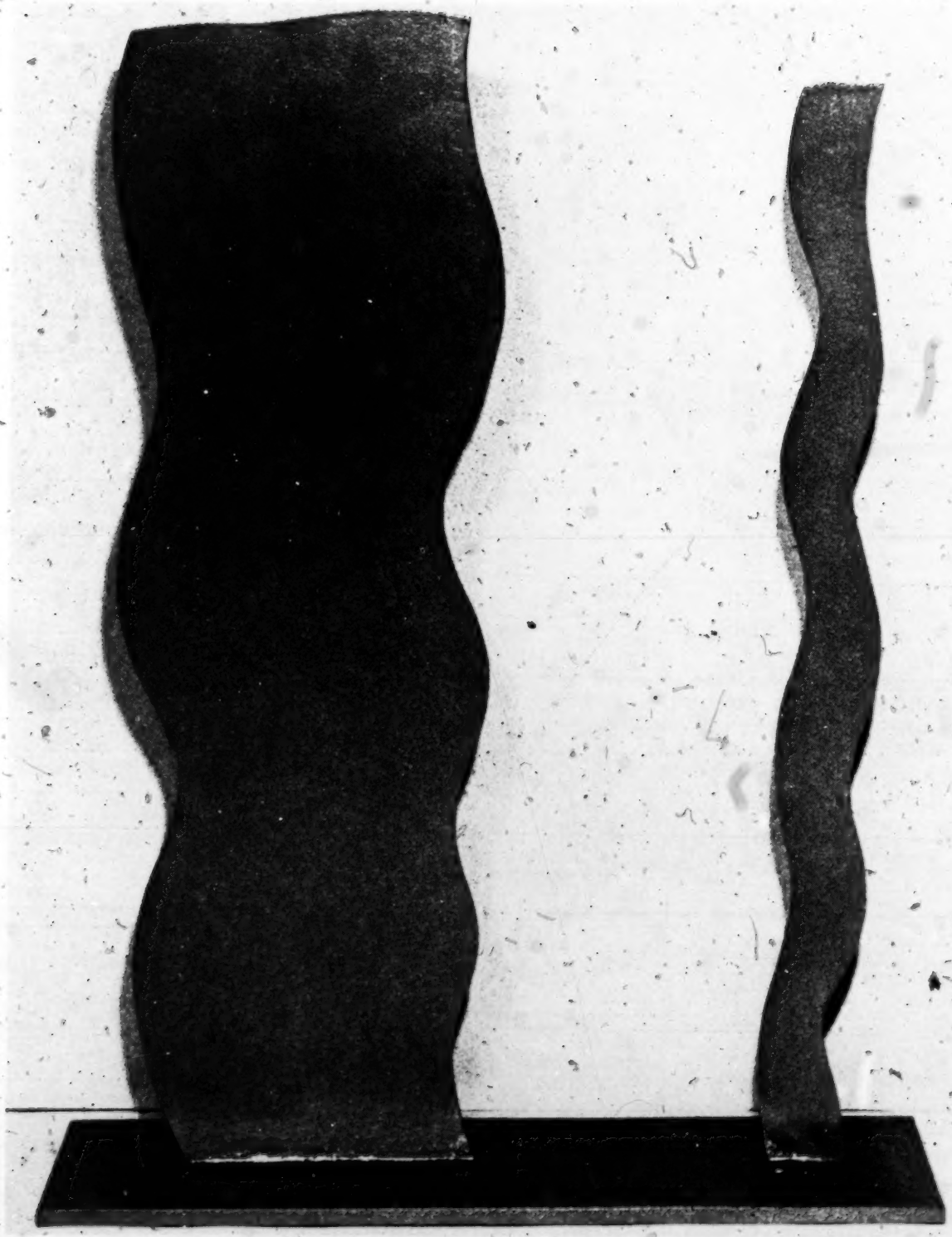
* It is hoped to add one of these works at a later stage in this exhibition.

Hubert Dalwood Persian Explosion (4)



William Tucker Memphis (17)

William Turnbull Ripple 2 (14)



CATALOGUE

1 Neville Boden
Procession through a flattened curve, 1965
painted steel
72x30
lent by the artist

Born in South Africa 1929, and studied at the Chelsea School of Art. Exhibited with Young Contemporaries, Young Commonwealth Artists and the London Group. Appointed Gregory Fellow in Sculpture at Leeds University 1965.

2 Ralph Brown
Small Confluence, 1966
polished bronze and blue velvet
18x36
from the Arts Council Collection

Born in Leeds 1928 and studied at Leeds College of Art and in Paris. Exhibitions include Middelheim Belgium 1959, VII Biennale Tokyo 1963 and Battersea Park 1960, 1963, and again this year. His work includes commissions at Harlow, Hatfield, Loughborough College of Advanced Technology and Liverpool University Engineering block.

3 Anthony Caro
Paris Green, 1966
steel and aluminium
53x54x56
lent by Mrs S. M. Caro

Born in London 1924, and studied at Regent Street Polytechnic and the Royal Academy Schools. For two years he was an assistant to Henry Moore but after a visit to the USA in 1960, where he met David Smith, he turned away from figurative work to more abstract sculptures. He had a one-man show at the Whitechapel Gallery in 1963; other exhibitions include Venice 1958 and 1966, Middelheim 1958, and Battersea Park 1960 and this year.

4 Hubert Dalwood
Persian Explosion, 1965
aluminium
17x22
lent by Gimpel Fils

Born in Bristol 1924, and studied at Bath Academy of Art. He was appointed a Gregory Fellow at Leeds University from 1955 to 1959, when he won first prize for sculpture at the John Moores' Exhibition, Liverpool. His work has been seen widely abroad including, XXXI Biennale Venice 1962, VII Biennale Tokyo 1963, Tel Aviv 1964 and Sonsbeek Holland 1966.

5 John Dee
Echo, 1966
painted plywood
30x60x2 and 24x60x30
lent by the artist

Born in Northampton 1938, and studied at Reading University and the Slade School. Awarded Sainsbury Scholarship 1962. First one-man exhibition at Sunderland last year. Included in the Arts Council exhibition Contemporary British Sculpture 1966, and recently won first prize at the Midland Group Gallery, Nottingham.

6 John Hoskin
Red Stripe, 1965
mild steel
72x36
lent by the artist

Born in Cheltenham 1921, and trained as an architectural draughtsman. Exhibitions include Holland Park 1957, Battersea Park 1963 and this year, the Gulbenkian Decade exhibition at the Tate Gallery 1964, and others at Antwerp, Rome and Tokyo.

7 Philip King
Genghis Khan, 1965
plastic and fibre glass
144x84
lent by the Peter Stuyvesant Foundation

Born in Tunis 1934, and studied at St Martin's under Anthony Caro. Later worked for Henry Moore. Exhibitions include III Biennale Paris 1963, Documenta III Kassel 1964, *London : The New Scene* Minneapolis 1965, the *New Generation* at the Whitechapel Gallery 1965, and this year Battersea Park.

8 Kim Lim
Borneo I, 1964
wood painted
63 h.
lent by the artist

Born in Singapore 1936, studied at St Martin's and the Slade Schools and is married to William Turnbull. Her first one-man show will be at the Axiom Gallery this year. Other exhibitions where her work has been shown include the ICA 1961, II Biennale Paris 1961, and III International Biennale of Prints Tokyo 1962.

9 Francis Morland
Two Kinds of Love, 1964
resin bonded fibreglass
84 x 24
lent by the artist

Born in Norfolk 1934, and studied at the Slade School. Now teaches at St Martin's School. He has exhibited at the III Biennale Paris 1963, and this year at Battersea Park.

10 Roland Piché
Room at Midnight 4, 1966
fibreglass
24 x 24 x 4 (white on black)
lent by the Marlborough Gallery

Born in London 1938, and studied at Hornsey College and the Royal College of Art. For a time he was an assistant to Henry Moore. Exhibitions include *Towads Art*? at the RCA 1962, *Towards Art 2* at the Arts Council Gallery and the *New Generation* at the Whitechapel Gallery 1965. Won first prize in the open exhibition *Structure 1966* arranged by the Welsh Arts Council.

11 Ron Robertson-Swann
Back Wash, 1965
blue painted steel
63 x 63
lent by the artist

Born in Sydney 1941, and came to England in 1960. Studied both in Sydney and at St Martin's School under Anthony Caro and Philip King. He has exhibited with the Young Contemporaries and London Group in 1963 and at the John Moores' Exhibition in Liverpool last year where he won a painting award.

12 Meg Rutherford
Sculpture Complex, 1965–6
kollercast resin
12 x 12 x 12 (5 cubes)
lent by the artist

Born in Australia 1932, and studied at Sydney and the Slade School. Exhibitions include Sydney 1958, the Royal Academy 1961 and Frankfurt 1963.

13 Brian Wall
January/February, 1966
painted steel
62 x 33 x 17
from the Arts Council Collection

Born in London 1931, and is mainly self-taught as a sculptor. He worked as an assistant to Barbara Hepworth and is now head of the Sculpture Department at the Central School. He has had a number of one-man shows including this year at the Grosvenor Gallery. Other exhibitions include II Biennale Paris 1961, Madrid 1962, *British Art Today* in America 1963, and this year Battersea Park.

14 William Turnbull
Ripple 2, 1966
painted steel
36 x 26 x 9
lent by the artist

Born in Dundee 1922, studied at the Slade School, and is married to Kim Lim. He has had one-man shows in London, New York, Detroit and this year in Los Angeles. His work has been seen widely in England and abroad including XXVI Biennale Venice 1952, IV Biennale Sao Paulo 1957, Middelheim, Belgium 1959, VII Biennale Tokyo 1963, Profile III Bochum 1964 and this year Sonsbeek, Holland, and Battersea Park.

15 Bernard Schottlander
Auto Ditto, 1966
painted steel
56 h.
from the Arts Council Collection

Born in Mainz 1924, and arrived in England 1939. Studied at the Central School and now teaches at St Martin's School. His first one-man show was at the Hamilton Galleries this year, and he has shown also with the London Group and at the ICA.

16 Tim Scott
Yenidje, 1965
perspex and painted steel
30 h.
from the Arts Council Collection

Born in London 1937, and studied at the Architectural Association and St Martin's School. His first one-man show was at the Waddington Galleries this year. Other exhibitions include the *New Generation* at the Whitechapel Gallery 1965, and this year Sonsbeek in Holland, and Battersea Park.

17 William Tucker
Memphis, 1965–6
plywood for plastic
30 x 56 x 65
lent by the British Council

Born in Cairo 1935 and after reading history at Oxford, studied at the Central and St Martin's Schools. He has had one-man shows at the Rown Gallery in 1964 and again this year. Exhibitions include II Biennale Paris 1961, *London : The New Scene* Minneapolis 1965, the *New Generation* at the Whitechapel Gallery 1965 and this year Battersea Park and Sonsbeek, Holland.

18 Derrick Woodham
Painted metal boxes, 1966
painted wood and metal
57 x 18 x 66
lent by the artist

Born in Blackburn 1940, studied at Hornsey School and is now at the Royal College of Art. Exhibitions include *Towards Art?* at the RCA 1962, *Towards Art II* at the Arts Council Gallery 1965, the *New Generation* at the Whitechapel Gallery 1965.

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